

Music Criticism in France,
1918–1939

Authority, Advocacy, Legacy

Edited by

Barbara L. Kelly and Christopher Moore

THE BOYDELL PRESS

Contents

<i>List of Figures</i>	vii
<i>List of Tables</i>	viii
<i>List of Contributors</i>	ix
<i>Acknowledgements</i>	xii
Introduction: The Role of Criticism in Interwar Musical Culture <i>Barbara L. Kelly and Christopher Moore</i>	1
1. Music Criticism and Aesthetics During the Interwar Period: Fewer Crimes and More Punishments <i>Michel Duchesneau</i>	17
2. Nostalgia and Violence in the Music Criticism of <i>L'Action française</i> <i>Christopher Moore</i>	43
3. Charles Koechlin: The Figure of the Expert <i>Philippe Cathé</i>	63
4. <i>Bleu-horizon</i> Politics and Music for Radio Listeners: <i>L'Initiation à la musique</i> (1935) <i>Jann Pasler</i>	91
5. Common Canon, Conflicting Ideologies: Music Criticism in Performance in Interwar France <i>Barbara L. Kelly</i>	121
6. Arthur Honegger: Music Critic for <i>Musique et Théâtre</i> (1925–1926) <i>Pascal Lécroart</i>	151
7. A Woman's Critical Voice: Nadia Boulanger and <i>Le Monde musical</i> , 1919–1923 <i>Kimberly Francis</i>	169

8.	From a Foreign Correspondent: The Parisian Chronicles of Alejo Carpentier <i>Caroline Rae</i>	193
9.	Debussy's 'Reputational Entrepreneurs': Vuillermoz, Koechlin, Laloy and Vallas <i>Marianne Wheeldon</i>	219
10.	The Legacy of War: Conceptualising Wartime Musical Life in the Post-War Musical Press, 1919–1920 <i>Rachel Moore</i>	245
11.	Satie, <i>Relâche</i> and the Critics: Controversies and Legacy <i>Jacinthe Harbec</i>	267
12.	Creating a Canon: Émile Vuillermoz's <i>Musiques d'aujourd'hui</i> and French Musical Modernity <i>Danick Trottier</i>	293
	<i>Selected Bibliography</i>	317
	<i>Index</i>	339